

free! *mf* My soul is free Tho'

f *dim:* *mf*

naught can save me From love's despair, With life it moves

cres: - e - agitato.
Ah! scorn the soul thy sa - - bre gave me, Ah! scorn the soul thy

sa - - bre gave me. It fear'd thee, pitied, *p*

mf madden'd loves— Nay, speak not for thou

mf

canst not love me, Naught of her wealth of bliss I crave,

cres - - - *cen* - - - *do* *f*
 Ah tho' in all she's blest a - - bove me, She can but

weep thee_ I can save_ Chieftain be free, Thy

C *sempre f*

war_ riors need thee, Conrad be free, her heart will break.

Conrad be free, Conrad be free, Conrad, Conrad, Conrad her heart will

rit: ^ *a tempo* *f*

break. Take thou this poi - nard

I will lead thee -

To where he sleeps who must not

CONRAD.
wake. Gul - nare! As dir - est foe I

f tremolo. *sf* Horn.

greet him And o'er the sea - in

marcato.

o - - pen war I sailed 'Mid all his guards to meet

him. And smite him with the Scimeter! I

GULNARE.

p
I can save thee I can save
stab not sleep - I stab not sleep -

thee. Ah!
I stab not sleep - I stab not sleep

GUL. *f*

Chieftain be free thy war-riors need thee, Conrad be free, Her

First system of music for Gul. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line starts with a forte (f) dynamic. The lyrics are "Chieftain be free thy war-riors need thee, Conrad be free, Her".

heart will break— Conrad be free, Conrad be free, Conrad,

rit.

Second system of music for Gul. The vocal line continues with "heart will break— Conrad be free, Conrad be free, Conrad,". The piano accompaniment features a complex rhythmic pattern. The system ends with a ritardando (rit.) marking.

tempo. **E**

Con-rad, Con-rad her heart will break.

tempo. *ff*

Third system of music for Gul. The vocal line starts with "Con-rad, Con-rad her heart will break." followed by a rest. The piano accompaniment continues with a complex rhythmic pattern. The system ends with a forte (ff) dynamic marking.

Fourth system of music for Gul. It consists of a piano accompaniment in G major with a grand staff. The piano part features a complex rhythmic pattern.

CONRAD. *Recit: piu lento.*

p Fare-well 'tis o-ver with hate and

Rec: piu lento. *p*

Fifth system of music for Conrad. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line starts with a piano (p) dynamic. The lyrics are "Fare-well 'tis o-ver with hate and". The piano accompaniment features a complex rhythmic pattern. The system ends with a piano (p) dynamic marking.

love. *cres - - - cen - - - do.*

mf

GULNARE. *f* *accel:*

No! by this sign of Death I

f *accel:*

Recit:

swear that morn shall hover above thy

f trem: *ff*

a tempo.

grave or else o'er mine

a tempo. *f* *ff*

SCENE IV. On the Island—Sunset.

Nº 10. CHORAL INTRODUCTION. "SLOW SINKS, MORE LOVELY ERE HIS RACE BE RUN"

(M.M. $\text{♩} = 44$.)*Adagio
con moto.*

Oboe. Clar:

BASSI. *pp*

Slow sinks, more lovely ere his

8 Bass Clar:

ALTI. *pp*

A - long Mo - reas' hills the set - ting sun

race be run

8

SOPRANI.

ALTI.

TENORI.

BASSI.

Not as in northern climes

Not as in northern climes... obscurely bright....

pp

A-

..... obscurely bright.....

pp

Slow sinks, more lovely ere his race be run,

- long Morea's hills, the set-ting sun,

cres:
Not as in Northern climes

cres:

cres:
Not as in Northern climes obscurely bright

..... ob-scurely bright..... *f* But one un-

cres:

No 10.

But one unclouded blaze of living light.... one blaze of living

But one uncloud - ed blaze of living light..... one blaze of living

- - cloud - - - ed blaze... of living light..... one blaze of living

But one un cloud - - ed blaze..... one blaze of living

A

light

light

light

light

light

ff tremolo.

pp

First system of musical notation. It consists of five staves. The top four staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is B-flat major (two flats). The vocal parts have a melodic line with a long note on the word 'throws' followed by a fermata. The piano accompaniment features a dense, rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

pp
O'er the hush'd deep the yel-low beam he throws

Second system of musical notation, continuing the piece. It also consists of five staves. The vocal parts continue the melody from the first system, with a long note and fermata on 'throws'. The piano accompaniment continues with a similar rhythmic pattern. There is a gap in the vocal parts between the first and second systems, indicated by a dotted line.

pp
O'er the hush'd deep the yel-low beam he throws

.....

.....

pp

Gilds the green wave that trembles as it glows

The first system of the musical score is in B-flat major (two flats). It consists of five staves. The top two staves are vocal lines, with the second staff containing the lyrics "Gilds the green wave that trembles as it glows". The third staff is a piano accompaniment line. The bottom two staves are a grand piano (piano) accompaniment, featuring a dense texture of sixteenth and thirty-second notes in both hands. The dynamic marking *pp* (pianissimo) is placed above the first vocal staff.

B *pp*

Gilds the green wave that trembles as it glows, that trembles as it

..... that trembles as it glows

That trembles

The second system, labeled 'B', continues the musical piece. It also consists of five staves. The vocal lines (staves 1 and 2) continue the melody with the lyrics "Gilds the green wave that trembles as it glows, that trembles as it" and "..... that trembles as it glows". The piano accompaniment (staves 3 and 4) continues with a similar texture. The dynamic marking *pp* is at the beginning, and *p* (piano) appears later in the system. The system concludes with the lyrics "That trembles".

glows..... *cres:* *mf* Till sha - ded from the land and

p *cres:* That trembles as it glows ...

mf Till dark - - ly shaded from the deep

mf trem - - - bles as it glows... Till shaded from the land and

cres: *mf*

deep

p Be -

p *dim:* shaded from the land and deep

p deep ... Be - hind his Delphian cliff he

p

rall:

rall:

p *rall:*

dim: e rall:

... hind his cliff he sinks to sleep

Behind his cliff he sinks to sleep

sinks Behind his Del - phian cliff he sinks to

pp **C** *tempo.*

pp he sinks to sleep :

pp he sinks to sleep *pp* he sinks to

pp he sinks to sleep

pp sleep to sleep *tempo.*

pp
 he
 sleep
pp
 he
pp
 he sinks to sleep
pp
 he
pp
 Ped

sinks to sleep
 sinks to sleep

 sinks to sleep
rall:
pp

*

Nº II. RECIT: & PRAYER. MEDORA & CHORUS. "HEAR ME HEAVEN."

Molto moderato. (M.M. ♩ = 44.)

(Enter Medora with attendants.)

VIOLIN

p *pp*

RECIT: *Lento.*
MEDORA. *p*

An - o - - ther day, the sun has set,

RECIT:

tempo.

p

pp

RECIT: *Lento.*

An - o - - ther night, He comes not yet,

RECIT:

tempo. *accel^o*

But see! a sail! it nears, it

p *molto accel: e cresc:*

f *RECIT: Lento.* *rit^o*

nears, ... Or are mine eyes.... but dazed with tears. *OBOE.*

f *RECIT: p rit^o*

Allegretto. *SOPRANI. p*

CHORUS OF WOMEN. It nears, *ALTI. p*

Allegretto. *HORN.* It

pp

They touch, —

nears, They land,

sempre p.

Si - - - lent and slow, they cross the

sempre p.

Si - - - lent and slow, they cross the

RECIT:
MEDORA.

And he!

sand.

RECIT:

sand.

PED.

*

SOP.

p

In si - - - - lence

ALT

p

In si - - - - lence

PED.

SOP
move they still.

ALT
move they still.

sempre p.

p
They reach the rock,

p
They climb the hill,

mf **A**

And he not with them. *Piu mosso.*

mf

RECIT: *molto accel - e - ran - do*

e ... cres:

f

M.M. ♩ = 54. **TENORI.**

Maestoso quasi Andante.

CHORUS OF PIRATES. *f* Scarce... with life we fly, But hope.....

BASSI. *f*

M.M. ♩ = 54. **TENORI.**

Maestoso quasi Andante.

f

.....

dim:

p We know not, none hath seen him

dim:

p

Nº 11.

MEDORA. *p*

Hear me Heav'n, Oh! hear me now!

BASSI *p*

die.....

ORGAN. *p*

dim.

CELLO FLUTE & CLAR:

Lost is hope, but great art Thou, If my pray'rs have e'er a_vailed,

When the tempest round him wailed, When Thy thunder shook the

sea,.....

When Thy thun_der shook the sea.....

poco rit.^o

Save and send him back to me, Oh! save and send him back to

ORGAN alone

MED: B

me.

SOPRANI *f* *dim:* *f* *dim:*

Mi - se - re - re, Do - mi - ne, Mi - se - re - re Do - mi -

ALTI. *f* *dim:* *f* *dim:*

Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

TENORI *f* *dim:* *f* *dim:*

Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

BASSI *f* *dim:* *f* *dim:*

Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

f

Nº II.

MED: *p* Hear me Heav'n, my life I give, Let me die that

SOP. *pp* Hear her Heaven hear her now Lost is

ALTI. *pp* Hear her Heaven hear her now Lost is

TEN. *pp* Hear her Heaven hear her now Lost is

BASSI. *pp* Hear her Heaven hear her now Lost is

cres:

he may live, Let thy sun that now hath set, *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

ORGAN.

MED: *mf*

Rise up on his coming yet; Lift the shadow from the

SOP.

now, Lost is hope, but great art thou.

ALTI.

hear her now.

TEN.

now, Lost is hope, but great art thou.

BASSI.

hear her now.

p sky, Lift the shadow from the sky,

p Let her see him ere she

mf *dim.* Lift the shadow from the sky, *p* Let her

mf *dim.* Lift the shadow from the sky, *p* Let her see him ere she

p Let her

MED:

Let me see him ere I die, Oh! let me see him ere.... I

die. Let her let her see him ere.... she

see him, Let her let her see him ere.... she

die. Let her see him ere.... she

see him, Let her see him ere.... she

poco rit.

p

poco rit.

p

poco rit.

p

poco rit.

p

poco rit.

p

die. Hear me Heav'n, Oh!

die.

die.

die.

die.

die. *p* Mi - se - re - re Do - mi - ne.

ORCHESTRA.

p *f* *sf*

Nº 11

MED:

cres.

hear me Heav'n

hear me now,

hear me now,

SOP:

mf

Hear her now,

ALTI.

*mf**cres.*

TEN:

Hear her now,

BASSI.

cres - - - - *cen* - - - - *do.*

..... Oh!

Hea

ven,

save and send him

Hear her Hea - ven hear

her now.

Hear her now.

Oh! let

her see him ere she die

Hear her now.

dim.

MED:

back to me.

SOP. *p* Hear her now.

ALTI. *p* Hear her now.

TEN. *p* Hear her Hea - - - ven, now.

BASSI. *p* Hear her now. *p* Mi - - - se - re - re Do - mi -

f Hear me Heav'n, Oh! hear me Heav'n, Hear me now, *cres:*

mf Hear her now,

- ne.

f *cres*

Nº II. *sf*

MED: hear me now, Oh! Hea - - - ven

SOP: *f* Hear her, Heaven, Hear her

ALT: *cres: mf* Hear her now *ff* Hear her now

TEN: *ff* Oh! let her see him ere she

BASSI. *ff* Hear her now.....

cen - - - do.

dim: *p* save and send him back to me....

dim: *p* now..... Hear her now....

p Hear her now....

dim: *p* die..... Hear her Hea - - - ven, now....

p Hear her now....

dim: ORCAN.

MED: D

*dim. e sempre rall. al fine.**p* Hea - - - - - ven save, oh! save and send him back

SOP:

ALT:

TEN:

BASSI.

pp

to

me.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

*rall.**pp**f**pp*

Nº 12. - * ENTR' ACTE.

129

M. M. ♩ = 108.

*Molto
Allegro.*

The musical score is written for piano and consists of six systems of music. The first system is a grand staff with treble and bass clefs, featuring a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system continues the piano texture with a piano (*p*) dynamic. The third system includes a crescendo marking (*cres - - - cen - - - do.*) and features more complex rhythmic patterns. The fourth system is marked forte (*f*) and includes a fermata. The fifth system is marked *sempre f.* and continues the forte texture. The sixth system concludes the piece with a final cadence. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

Nº 12. * When the Cantata is performed with only Pianoforte Accompaniment this Entr' Acte may be omitted, or the last page only, played.

fp *cres. - - cen - do.* *p* *cres. - cen -*

do. *f* *sf*

A *sf* *p* *b2.* *b2.* *b2.* *b2.* *sf* *p* *b2.*

sf *p* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.*

sf *p* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.*

p *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.*

p *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.* *b2.*

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The second system also features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The third system includes a crescendo marking (*cres*) and a decrescendo marking (*cen*) in the right hand, with a *do.* marking in the left hand. The fourth system features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The fifth system features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The sixth system features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The seventh system features a forte (*f*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand.

This page of musical notation consists of six systems of staves, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Starts with *sempre f* (always forte). The right hand features dense, rapid chordal textures, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Begins with a forte (*f*) dynamic. The right hand continues with complex, rapid passages, and the left hand maintains its accompaniment.
- System 3:** The right hand has a melodic line with slurs, and the left hand continues with eighth notes.
- System 4:** Features a variety of dynamics: *ff* (fortissimo), *sf* (sforzando), and *f* (forte). The right hand has chords and slurs, while the left hand plays eighth notes.
- System 5:** Includes *dim.* (diminuendo), *p* (piano), and another *dim.*. The right hand has slurred chords, and the left hand plays eighth notes.
- System 6:** Starts with *pp* (pianissimo) and *dim.*. The right hand is mostly silent, with a few notes at the end, while the left hand plays eighth notes.